



*Gallery Fanfares,
Arias and Interludes*

by Alexina Louie

to commemorate
the grand re-opening of the
Art Gallery of Ontario

WORLD PREMIERE

Wednesday,
January 27, 1993
7:30 PM

with
ESPRIT ORCHESTRA
Alex Pauk, Conductor

Featuring
Gary Relyea, Baritone
John Haley-Relyea,
Bass-baritone

GALLERY FANFARES, ARIAS AND INTERLUDES

by Alexina Louie

Spark!

(fanfares)

processional

Greeting Music

processional

Three Interludes

processional

Arias

Their Own Words

I Monet

II Van Gogh

processional

Reflections in a Crystal Atrium

This piece is dedicated to the memory of Norman Walford whose devotion to all the arts brought so many of them together in this work. Beginning in 1988, he initiated and helped develop this musical celebration of the new Art Gallery of Ontario.

Funding for the commissioning of *Gallery Fanfares, Arias and Interludes* was provided through the generosity of:

Laidlaw Foundation
The Canada Council
The Province of Ontario through
the Ontario Arts Council

This evening's performance and the opening celebrations of the Art Gallery of Ontario are made possible through the generous assistance of the American Express Foundation.

Lufthansa German Airlines is the official airline for the opening celebrations.

This performance is also supported by the Province of Ontario through The Ontario Arts Council.

Audience Guide

In the interest of maintaining the intended form of this work, the audience is asked to keep up with the schedule outlined below. Gallery volunteers will be stationed along the listening/viewing pathways to assist with directions.

7:30 **Spark!**

(fanfares)

George Weston Hall

Assemble in George Weston Hall (main entrance) during three performances of Brass Fanfare. (Fanfares will be played outdoors, weather permitting.)

7:40 **processional**

After third performance of fanfare, move up stairs, turn left and proceed up the Moore ramp. Pass the trumpets, and at top of ramp turn right to enter Moore Sculpture Gallery.

7:46 **Greeting Music**

Moore Sculpture Gallery

7:50 **processional**

Leaving Moore Sculpture Gallery, turn right to first oboist then turn right and proceed up stairs. Pass the second oboist to enter first contemporary gallery.

7:55 **Interlude I**

Rose and Charles Tabachnick Gallery

Viola, marimba duo

7:58 **short promenade**

Move with viola to second contemporary gallery

8:01 **Interlude II**

Carol and Morton Rapp Gallery -

String quartet

8:06 **short promenade**

Move with violin to third contemporary gallery.

8:09 **Interlude III**

Michael and Sonja Koerner Gallery

Mixed ensemble.

8:13 **processional**

Follow first flute to inner gallery then pass second flute to reach Grand Staircase.

8:18 Spark!
(fanfares)
Grand Staircase

Descend Grand Staircase during three performances of brass fanfare. Proceed left at bottom of staircase.

Move to clarinet in corridor, then turn left and be seated in Walker Court.

8:28 Arias
Walker Court

Their Own Words

I. Monet (letter to his gardener)

Giverny , c.1900

John Haley-Relyea as Monet

II. Van Gogh (letter to his brother Theo)

The Hague , c.1880

Gary Relyea as Van Gogh

8:42 processional

Facing stage, move to front right exit past trumpet through passage into Joey and Toby Tanenbaum Sculpture Atrium.

8:47 Reflections in a Crystal Atrium
Joey and Toby Tanenbaum Sculpture Atrium

9:00 Conclusion

Monet (letter to his gardener) Giverny, c.1900

Sowing: Around 300 pots poppies — 60 Sweet pea — around 60 pots white Agremony — 30 yellow Agremony — Blue sage — Blue Waterlilies in beds (greenhouse) — Dahlias — Iris Kaempferi. — From the 15th to the 25th, lay the dahlias down to root; plant out those with shoots before I get back. — Don't forget the lily bulbs. — Should the Japanese paeonies arrive plant them immediately if weather permits, taking care initially to protect buds from the cold, as much as from the heat of the sun. Get down to pruning: rose trees not too long, except for the thorny varieties. In March sow the grass seeds, plant out the little nasturtiums, keep a close eye on the gloxinia, orchids etc., in the greenhouse, as well as the plants under frames. Trim the borders as arranged; put wires in for

the clematis and climbing roses as soon as Picard has done the necessary. If the weather's bad, make some straw matting, but lighter than previously. Plant cuttings from the rose trees at the pond around manure in the hen huts. Don't delay work on tarring the planks and plant the *Helianthus latiflorus* in good clumps right away. If anything's missing such as manure, pots etc., ask Madame if possible on a Friday so as to have it on Saturday. In March force the chrysanthemums along as the buds won't open in damp conditions; and don't forget to put the sulphur sheets back over the greenhouse frames.

Van Gogh (letter to his brother Theo)
The Hague c.1880

I want you to understand clearly my conception of art. . . What I want and aim at is confoundedly difficult, and yet I do not think I aim too high. I want to do drawings which touch some people. . . In either figure or landscape I should wish to express, not sentimental melancholy, but serious sorrow. . . I want to progress so far that people will say of my work, he feels deeply, he feels tenderly — notwithstanding my so-called roughness, perhaps even because of it . . . what am I in most people's eyes? A nonentity, or an eccentric and disagreeable man — somebody who has no position in society and never will have, in short, the lowest of the low. Very well . . . then I should want my work to show what is in the heart of such an eccentric, of such a nobody. This is my ambition, which is, in spite of everything, founded less on anger than on love.

Alexina Louie (Composer)

Alexina Louie is a co-founder of the Esprit Orchestra, and has been important in establishing the orchestra's Toward A Living Art Education Programme. An active freelance composer, she has acted as a sparkplug in creating links between the world of new music and the public.

With a burgeoning international reputation, Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Notable performances include the Vancouver Symphony Orchestra performance of The Ringing Earth for the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the U.N. General Assembly on United Nations Day (1989); the Toronto Symphony Orchestra tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of Scenes From A Jade Terrace, on the program for the official gala opening of the new Canadian Embassy in

Tokyo, 1991. In 1992, Louie's Music for Heaven and Earth was performed by the Vancouver Symphony, and O Magnum Mysterium: In Memoriam Glenn Gould was performed by the Toronto Symphony Orchestra. This month will mark the world premiere of *Gallery Fanfares, Arias, and Interludes*, commissioned by the Art Gallery of Ontario for the opening ceremonies of their new gallery spaces.

Louie's music emphasizes craft and imagination stemming from a wide variety of influences — from her Chinese heritage to her theoretical, historical and performance studies. Through an ongoing investigation of scores, recordings, literature, poetry, visual arts as well as introspection and continuous composition, Louie has developed a uniquely personal, expressive style rooted in a blend of east and west.

In 1992 Louie was awarded the SOCAN Award for being the most performed Canadian composer. This is the second time she has received this award since it was established in 1990.

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971.

After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy that lead to his founding of the Esprit Orchestra - an organization that has become a primary force in commissioning and performing new Canadian music.

Among his compositions are scores for the concert hall, films, radio and music theatre. During the 1992-93 concert season, three of his works will receive world premieres in Toronto, including Cross-Border Shopping (Nostalgia) - a piece for rock band and small orchestra (for New Music Concerts), a work for large orchestra commissioned by the Toronto Symphony Orchestra and the test piece for the competition at the 1993 International Accordion Celebration. Currently Mr. Pauk is composing a concerto for two pianos and orchestra commissioned by CBC Radio for performance by Markham and Broadway with the CBC Vancouver Orchestra in the fall of 1993.

John Haley-Relyea (Bass-baritone)

John Haley-Relyea is one of Canada's most promising young bass-baritones. He first appeared on the operatic

stage as a boy soprano in the title role of Menotti's *Amahl and the Night Visitors*. On his return to the stage in 1991, Mr. Haley-Relyea appeared in Mozart's *Magic Flute* with Toronto's Opera Atelier.

This season's performances include Handel's *Messiah* with the Kingston Symphony, Bach's *St. John Passion* with the London Fanshawe Symphonic Chorus and the Kitchener Philharmonic Choir, Mozart's *Coronation Mass* with l'Orchestre Symphonique de Quebec, and Mendelssohn's *St. Paul Oratorio* with the Kitchener-Waterloo Orchestra. He will also appear in recital with his father, baritone, Gary Relyea, at the Guelph Spring Festival.

Next season, Mr. Haley-Relyea will be singing Handel's *Messiah* with the National Arts Centre Orchestra and Bach's *St. Matthew Passion* with the Vancouver Bach Choir.

Gary Relyea (Baritone)

Gary Relyea is one of Canada's most popular singing artists. With the Toronto Symphony Orchestra, Mr. Relyea has sung such works as Bach's *St. John* and *St. Matthew Passions*, Beethoven's *Symphony No. 9* and Mahler's *Songs of a Wayfarer*. Performances with L'Orchestre Symphonique de Montreal, conducted by Charles Dutoit, have included Brahms's *Requiem*, Handel's *Messiah*, and Mahler's *Das Klagende Lied*.

In the U.S., Mr. Relyea has sung several times with the Cleveland Orchestra and the Detroit Symphony. Recently he made his debut with the San Francisco Ballet, singing in performances of *Tagore*, a ballet danced to Zemlinsky's *Lyric Symphony*.

Highlights of the 1991-92 season include performances of Mozart's *Magic Flute* in the role of Sarastro with Toronto's Opera Atelier, Mozart's *Mass in C Minor* with the Vancouver Bach Choir, Mozart's *Requiem* with the Vancouver and Winnipeg Symphonies, and Rossini's *Stabat Mater* with the Quebec Symphony.

This past summer, Mr. Relyea travelled to New Zealand to perform *Elijah* with the Christchurch City Choir and to Quebec City Summer Festival for Paul McCartney's *Liverpool Oratorio*, also broadcast on CBC-TV. At the Elora Festival in Ontario, he was heard in the world premiere of the opera *Florence* by Timothy Sullivan, and in an evening of Victorian songs with the Relyea family: wife Anna, son John and sister Deanna.

Mr. Relyea's opera performances at the National Arts Centre have included Marcello in Puccini's *La Boheme*, Demetrius in Britten's *Midsummer Night's Dream*, and Prince Yeletsky in Tchaikovsky's *Queen of Spades*. With the Vancouver Opera, Mr. Relyea was last heard as the Music Master in Strauss's *Ariadne auf Naxos*.

ESPRIT ORCHESTRA MUSICIANS

Violin I

Mark Fewer
(Concertmaster)
Mark Wells

Sheldon Grabke

Violin II

Dominique Laplante
Laurel Mascarenhas
Julia Baumgartel

Viola

Jonathon Craig
Angela Rudden

Cello

Maurizio Baccante
Marianne Pack

Bass

Roberto Occhipinti

Flute

Maria Pelletier
Shelley Brown

Oboe

Clare Scholtz
Karen Rotenberg

Clarinet

Gwilym Williams
Greg James

Bassoon

Jerry Robinson
William Cannaway

Horn

Derek Conrod
Vincent Barbee

Trumpet

Stuart Laughton
Raymond Tizzard

Trombone

Dave Archer
Doug Lavell

Harp

Erica Goodman

Percussion

Blair MacKay
John Thompson

Esprit Orchestra produces a Toronto-based concert series annually. For more information about Esprit's concerts and special events call the Esprit Orchestra Office at 599-7880

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